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1944 · S E A S O N · 1945

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LOUISVILLE  
PHILHARMONIC  
ORCHESTRA



ROBERT WHITNEY, Conductor



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JANUARY 9th and 10th

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LOUISVILLE MEMORIAL AUDITORIUM

*Program*

SECOND PAIR

Tuesday evening, January 9

Wednesday evening, January 10



THE LOUISVILLE PHILHARMONIC SOCIETY  
PRESENTS

*The Louisville Philharmonic Orchestra*

SOLOIST: FRITZ KREISLER, VIOLINIST



WEINBERGER.....POLKA & FUGUE FROM "SCHWANDA"

DVORAK.....SYMPHONY NO. 5 IN E MINOR, OP. 95  
FROM THE NEW WORLD

Adagio—Allegro molto

Largo

Scherzo

Allegro con fuoco

*Intermission*

BEETHOVEN.....CONCERTO IN D MAJOR, OP. 61  
for violin and orchestra

Allegro ma non troppo

Larghetto

Rondo. Allegro

The STEINWAY is the Official Piano of the  
LOUISVILLE PHILHARMONIC ORCHESTRA

# Notes on the Program

By FANNY BRANDEIS

JAROMIR WEINBERGER  
1896-

POLKA AND FUGUE from "SCHWANDA"

It is tempting and perhaps profitable, by way of increasing our insight into National music, to try to analyze what qualities of the people of the country is present in their music, to try to determine why Czech music, for instance, is different from Russian. Tonight we hear music of two Czech composers of succeeding centuries. In both these works there is one outstanding quality—wholesomeness. There is not an unhealthy emotion in either composition; no self-pity, no pathos of oppression, no tragic introspection. Strength and optimism abound, humor is spontaneous and a sort of hardy workmanship, that expresses a self-reliant, capable people, is brightened by a buoyant imagination. The Czechs and their music are inseparable.

The merry "Polka and Fugue," from Weinberger's opera "Schwanda, the Bagpipe Player," so immediately attract by their wit and tunefulness that it is obvious why the gay comedy, based on Bohemian folk-lore, was an instant success when it was produced in Prague in 1927. At the beginning of the war, in 1939, it had had over a thousand performances in fourteen different languages! The Polka has a genuine peasant flavor, and the Fugue, though sophisticated in form, keeps the character of folk-opera; the jolly theme of the Polka joins with the audacious subject of the Fugue, and the composition ends in a mood of earthy hilarity.

ANTONIN DVORAK      SYMPHONY NO. 5 IN E MINOR "FROM THE NEW WORLD"  
1841-1904

In 1892 Dvorak was invited to America to become head of the National Conservatory in New York. Long successful in his own country, the outspoken championship of Brahms had spurred his fame in Germany and especially in England, and the distinction was conferred upon the Conservatory rather than the composer, by this engagement. Dvorak lived in this country almost three years and was, from the first, stimulated and fascinated by American Indian and Negro tunes and melodies. He called the symphony he wrote during his first winter in New York, "From the New World." It has been claimed that throughout he drew on native American sources for his thematic material, but there exists a refutation of this. A letter from the distinguished critic, the late E. H. Krehbiel, who knew Dvorak while he lived in New York, states that with the possible exception of a fragment of "Swing Low Sweet Chariot," used as part of the main theme in the first movement, all the others are imitative, rather than derivative. With today's more enlightened understanding of Dvorak's individual style, the work seems now more a tribute "To the New World" rather than an expression of this country, for throughout it is the Czech spirit that predominates and National music once more found its voice in the personal idiom of a loyal son.

Dvorak's music has an engaging simplicity of style, both in structure and in melodic invention, a simplicity that, to the ear, covers the craftsmanship, so that the inclination is to take his skill for granted, as though it were unpremeditated. Decidedly, such is not the case. Only a conscious artist could have made this symphony, with its melodies so instantly appealing, its form so polished and unfailingly interesting.

The Introduction *Adagio* immediately challenges interest in the development of the horn figure which becomes the chief theme of the first movement, and, indeed, of the whole symphony. The *Largo*, opening with strange chords from the brass, contains that poignant solo for the English horn, a song perennially beautiful, that speaks of loneliness unconsolated. The *Scherzo* is the most typically Czech of the four movements, with its verve and rhythmic variety. The final movement has a stirring first theme, followed by one of pure lyricism. But Dvorak deviates from the usual form of last movements by making it serve as a recapitulation for the entire symphony, and as themes of preceding movements are restated, a tonal climax of power and brilliance is built.

LUDWIG VON BEETHOVEN  
1770-1827

CONCERTO IN D MAJOR OP. 61

Five beats from the kettle-drum open the Beethoven Violin Concerto, repetitions of the same note. This inconspicuous beginning pronounces the motto which is heard throughout the first movement. The first four notes are always the same, the fifth is sometimes either higher or lower; the motto sometimes stands alone in quiet significance, sometimes accompanies the main theme, or, as in the very beginning of the Concerto, merges into the chief theme. It is played by the solo instrument or given to various choirs of the orchestra. There is something dramatic and fascinating about this figure, which, in opening the Concerto serves a dual purpose: it is at once an arresting introduction and is thematically important.

The Concerto begins with a long section for orchestra, with the two themes fully presented. The solo enters with a series of rising, broken octaves, on the chord of the dominant seventh. What there is in this simple expedient that makes the listener hold his breath with the sheer beauty of sound is one of the mysteries of music. But there it is—and by the time the violin sings the first theme, those heights have been reached from which there is no descent throughout the three movements. The solo is given enchanting passages in which

## Notes on the Program—Continued

it plays around the melodies heard previously in the introduction; it sounds the leading themes, it moves freely in one section that is as quiet as dusk or it flashes brilliantly in full sunlight—whatever the violin does it is with such fullness of beauty as to be a continuing miracle. There is a long cadenza before the perfect coda.

In the *Larghetto*, with the violin decorating in exquisite embroidery, the orchestra four times plays a grave melody before a new song is given the soloist. This movement, a romantic fantasia in form, reveals the inner greatness of Beethoven as few do, recalling the words of Carlyle—"Only to spiritual worth can the spirit do reverence; only in a soul deeper and better than ours can we see any heavenly mystery, and in humbling ourselves feel ourselves exalted."

A short cadenza leads without pause into the *Rondo* wherein the abundance of life and opportunity are hopefully set forth. The theme, as the violin presents it, is gay, contrasting with the lofty mood of the slow movement in the way that so emphatically is a part of Beethoven's artistic creed. The character of the *Rondo* is vital; the beautiful section in the minor, when the solo has a dark theme, does not diminish this vitality that flows like a strong current through the music. A cadenza is played before the brilliant coda.

This Concerto was written on order for Franz Clement, and it is said that Beethoven, ever dilatory in finishing such orders, delivered the solo part so late that the music was played at sight at its first performance. It is dedicated to Stephan Von Bruening, Beethoven's oldest friend in Vienna, for the friendship went back to the composer's youthful days in Bonn. Frau Von Bruening, a lady of high standing, gracious and intelligent, brought to the young Ludwig, who had just lost his Mother, a warm understanding and an acquaintance with the amenities he was never to forget. When Stephan followed Beethoven to Vienna the friendship was resumed, both studied the violin with the same teacher and made music together. The two experimented with sharing the same quarters, but this was disastrous. A violent quarrel led to a separation, and with Beethoven hard feelings persisted for some time. But a reconciliation took place; Beethoven sent Von Bruening, as a peace offering, a miniature of himself, writing his friend these characteristic words: "My portrait was long ago intended for you . . . To whom could I give it with so warm a heart as to you, faithful, good, noble Steffen! Forgive me if I have pained you; I suffered no less. When I no longer saw you near me I felt for the first time how dear to my heart you are and always will be."

What more touching gesture of continued devotion could be found than the dedication of this, his one violin concerto, to that friend, the amateur violinist, whose idealism made him beloved by all his friends. The simplicity, the dignity, the warmth of a beautiful relationship existed between the two until parted by death, and these qualities are implicit in the Violin Concerto.

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 Threlkeld, Dean Hilda  
 Todd, Mr. and Mrs. Jouett Ross  
 Turley, Mr. and Mrs. T. J.

Turner, Mr. and Mrs. Claybrooke  
 Tway, Mr. and Mrs. R. C.  
 Ungerleider, Mr. and Mrs.  
 Abraham  
 Van Winkle, Captain and Mrs.  
 J. P., Jr.  
 Verhoeff, Misses Mary and  
 Carolyn  
 Viviano, Mrs. Joseph  
 Vogt, Mrs. Adam  
 Vogt, Mr. and Mrs. Ernest L.  
 Vogt, Dr. and Mrs. Rudy  
 Wagner, Mrs. J. C.  
 Wainwright, Mr. P. V.  
 Wakefield, Dr. Alice  
 Walker, Mrs. Eugene  
 Walker, Miss Grace M.  
 Wallace, Mr. and Mrs. Tom  
 Waltenberger, Mrs. Emil  
 Walton, Miss Dorothy  
 Walton, Mr. and Mrs. Harold  
 Watkins, Dr. and Mrs. Shelton  
 Watson, Major A. M.  
 Weeter, Dr. and Mrs. Harry  
 Welch, Rev. Charles W.  
 Wetherby, Mr. Lawrence  
 Wheeler, Mr. and Mrs. Blakemore  
 Wilkinson, Dean and Mrs.  
 Ford L., Jr.  
 Williams, Mr. and Mrs. Richard R.  
 Willis, Mrs. Albert S.  
 Willis, Mr. and Mrs. H. T.  
 Willkie, Col. and Mrs. R. T.  
 Willson, Mrs. Eda T.  
 Winstead, Mr. and Mrs. Shelby  
 Wirgman, Mr. and Mrs. Menefee  
 Wood, Dr. and Mrs. Charles D.  
 Wood, Judge and Mrs. Lorenzo K.  
 Woodward, Mr. and Mrs. Ernest M.  
 Wyatt, Mayor and Mrs. Wilson W.

## CONTRIBUTING ASSOCIATES

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 Ades, Mrs. Saul B.  
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 Barret, Mrs. Alex G.  
 Beckham, Mr. and Mrs. W. T.  
 Benedict, Mr. and Mrs. R. Palmer  
 Bodemer, Mr. and Mrs. C. J.  
 Boone, Dr. and Mrs. C. A.  
 Brown, Mr. and Mrs. Everett  
 Bruce, Mrs. Helm  
 Burgess, Mr. and Mrs. L. H.  
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 Cobb, Mr. and Mrs. W. R.  
 Converse, Miss Marys  
 Coovel, Mr. and Mrs. Harold  
 Cross, Mr. and Mrs. Dara E.  
 Crutcher, Miss Emma Keats  
 Crutcher, Mr. and Mrs. W. H.  
 Davidson, Mr. and Mrs. Morris W.  
 Doll, Mr. and Mrs. J. A.  
 Everhart, Mrs. Joseph B.  
 Field, Miss Sidney  
 Foree, Mrs. W. N.  
 Gathright, Mr. and Mrs. Joseph R.

German, Marguerite  
 Gilbert, Mr. and Mrs. M. K.  
 Gold, Mr. and Mrs. James Hogin  
 Gowing, Mr. and Mrs. Earl P.  
 Hagan, Mr. and Mrs. Jasper  
 Harcourt, Mr. and Mrs. Ashton, Jr.  
 Harris, Mrs. H. E.  
 Helm, Mr. and Mrs.  
 Thomas O., Jr.  
 Heyburn, Corporal and Mrs.  
 Wm., II  
 Hunter, Mr. and Mrs. Harrison  
 Kranz, Miss Selma  
 Kriete, Miss Amelia C.  
 Lewis, Mrs. Madge Terry  
 Lilly, Mr. and Mrs. E. Rutledge  
 Long, Dr. and Mrs. J. K.  
 McGowan, Mr. and Mrs. Walter  
 McLean, Mr. and Mrs. J. A.  
 McNair, Mr. and Mrs. Willard  
 Meyer, Mr. and Mrs. Kurt H.  
 Miller, Miss Eva Louise  
 Monty, Mr. W. R.  
 Moorhead, Mr. and Mrs. Rodman

Neff, Miss Ruth  
 Nelson, Mr. and Mrs. Frederick M.  
 Oppenheimer, Mr. and Mrs. Mose  
 Porter, Mr. and Mrs. H. Boone  
 Rapp, Mr. and Mrs. George  
 Sachs, Mrs. Edward  
 Sanders, Miss Elizabeth  
 Sandman, Mrs. B. J.  
 Serpell, Lt. and Mrs. John  
 Schuster, George  
 Smith, Miss Marjorie S.  
 Smith, Miss Mary J.  
 Solomon, Dr. and Mrs. Leon  
 Speckman, Mr. and Mrs. Ernest  
 Speiden, Miss Marian  
 Stites, Mrs. John Hunt  
 Strater, Mr. and Mrs. Harry  
 Streng, Mr. and Mrs. Jesse F.  
 Taylor, Lt. and Mrs. Don Q.  
 Van Cleave, Mr. and Mrs. J.  
 Wallace  
 Weis, Mr. and Mrs. Fred B.  
 Wood, Mrs. George W.

## BUSINESS CONCERNS AND ORGANIZATIONS

Abell Elevator Co.  
 Ace Liquors, Inc.  
 Atlas Plaster & Supply Co.  
 Ballard & Ballard  
 Bensinger Outfitting Co.  
 Blue Boar Cafeteria  
 Brown-Forman Distillers Corp.  
 Brown Hotel  
 Byck Brothers & Co.  
 Campbell & Summerhayes  
 Capital Laundry & Dry Cleaning  
 Co.  
 Chess & Wymond  
 Churchill Downs  
 Coca-Cola Bottling Co.  
 Crescent Hill Woman's Club  
 Consolidated Biscuit Co.  
 Courier Journal and Louisville  
 Times  
 DuRand's  
 Durkee Famous Foods  
 Enro Shirt Co.  
 Ewing Von Allmen Dairy Co.  
 Frey Planing Mill Co.

Gans, G. E. Mfg. Co.  
 Gatchel, W. D. & Sons  
 General Box Co.  
 Glenmore Distilleries Co.  
 Greater Louisville First Federal  
 Savings & Loan Ass'n.  
 Grocers Baking Co.  
 Hurry Up Broadway  
 Independence Insurance Co.  
 Kentucky Dairies  
 Kentucky Hotel, Inc.  
 Kentucky Macaroni Co.  
 Kentucky Stone Co.  
 Kroger Grocery & Baking Co.  
 Kurpees, J. F. Paint Co.  
 Lemon & Son  
 Louisville Bedding Co.  
 Louisville Motors  
 Louisville Taxicab & Transfer Co.  
 National Synthetic Rubber Corp.  
 Norman Lumber Co.  
 Office Equipment Co.  
 Otis Hidden Co.

Peaslee-Gaulbert Corp.  
 Peerless Mfg. Co.  
 Radford Co. of Kentucky  
 Rotary Club of Louisville  
 Seagrams, Joseph E. & Son, Dist. 2  
 Sears-Roebuck  
 Seelbach Hotel  
 Selman, H. P. & Co.  
 Short's Tire Service  
 Southern Optical Co.  
 Southern Veneer Mfg. Co.  
 Spalding Laundry & Dry  
 Cleaning Co.  
 Steiden Stores, Inc.  
 Stein Bros. & Boyce  
 Stewart Dry Goods Co.  
 Stitzel-Weller Distillery  
 The Strassel Co.  
 Sutcliffe Co.  
 United Furniture Co.  
 Vogt Roller Co.  
 Vogt, Henry, Machine Co.  
 Wilderness Road Book Shop  
 Younger Woman's Club